POETRY AS ORAL PERFORMANCE		**Student/Class Goal** Some poems have such strong rhythms and repetitions that they can and should be performed. Students enjoy a sense of community by reading aloud and performing together.	

Outcome (*lesson objective*)
Students will consider poetry text elements and analyze oral expressions involved in reading poetry aloud. Then create an oral performance of a self-chosen piece of poetry using fluency and expression to convey meaning.

Time Frame
2-3 hours

Standard *Read with Understanding*

NRS EFL 3-5

Purpose	Benchmarks	Word Knowledge	Benchmarks	Comprehension	Benchmarks
Purpose for reading	3.1, 4.1, 5.1	Decoding skills	3.3, 4.3, 5.3	Strategy use	3.11, 4.11, 5.11
Select text		Word parts		Text structural elements	
		Context clues		Genres	4.13
		Reference materials		Literary analysis	
		Word relationships		Drawing conclusions	
		Content vocabulary	3.8, 4.8, 5.8	Making connections	3.16, 4.16, 5.16
		Figurative language			
		Fluency	3.10, 4.10, 5.10		

Materials
Selection of oral poetry readings
Water Boatman Handout/Overhead
Poet's Cues Handout
Poetry Partner Reflection Sheet

Learner Prior Knowledge
Oral reading of poetry can be useful in supporting fluency - central to this lesson is the idea that students require practice and repetition to master decoding skills for fluency and comprehension. Developing fluency during this oral recitation lesson involves modeling, discussing the prosodic elements, practicing and performing.

Instructional Activities
Step 1 **-** Begin this lesson by listening to a few recordings of poets reading poems.

TEACHER NOTE Choose poems appropriate for your class based on the poetry websites given or other resources available.

Lead a discussion of the reading, then view the print version of each poem. Prompt students to identify clues in the text that might have helped the reader in his reading of the poem. In general, you might discuss the following:

Rate (pace): Does the speed of the reading match the feeling or mood in the poem?
Repetition: When you read the repetition, does it clarify to the listener what the author wants to emphasize?
Onomatopoeia: Does the word sound like its meaning?
Language: Does the reader use voice to identify character's tone or mood?
Rhythm: Is the reading ordered, predictable or conversational?

Step 2 - Before class, read *Water Boatman* by Paul Fleishman several times aloud. Practice reading it as a conversational poem with someone else.

Write "Stroke!" on the board and ask your group to say that as a chorus each time you and the other reader pull on those imaginary oars (extend your arms straight out in front of you, close hands into fists and though grasping an oar and pull both hands to your chest as you say "Stroke!") Go through the poem two or three times this way, without showing students the poem.

Ask students, What pictures do you see? Who has rowed? What about the bugs? Explain how poetry helps us see more, see differently and see better. The vision this poem offers allows us not to just see a crew of six men rowing or just bugs swimming to the bottom of a pond, but both at once – like the star in an apple.

Display *Water Boatman* by Paul Fleishman on overhead projector. Students join in for a choral reading, divide the class in half, each follows the lead reader. Everyone comes in on the chorus and everyone physically rows when "Stroke!" is read.

The word "stroke" appears 18 times. The poem will teach the word if you have acted it out as you read it aloud. A few of the other terms – cockswain, oarsmen, millpond, racing shell and water boatmen – would be known to people who row. Some are self-explanatory and are taught in the poem. Compound words can also be highlighted.

WRITING STANDARD EXTENSION Ask students to think about expressions they hear in their daily lives that compare people to insects – busy as bees, antsy, drone, gadfly, bug, nit-picky. Select one of the insect comparisons for the whole group to build a poem on.

Step 3 - Ask students to identify places in the poem where the poet uses line breaks, punctuation or capitalization to cue the reading of the poem. Highlight these places on the overhead.

How does reading this poem with the expression intended by the author affect the reader? Did you read certain parts of the poem with deliberate expression without a cue from the author?
Elicit from students that readers receive cues from the text's meaning. Help students to analyze the poem for theme, point of view, tone and mood using clues provided by the "expressive voice."

Pass out the *Poet's Cues* handout to encourage students to use more clues when reading with expression. Discuss the handout together, ask students for other ways to use more cues when reading with expression.

Discuss Autumn Wind by Laura Hofsess and invite students to rewrite the poem using at least two of the poet's language cues for reading a poem with expression. The rewrite provided can be used to guide you in a think aloud modeling activity that precedes student writing. Students can share their rewrites as desired.

Step 4 - Allow students to explore the online poetry sites listed below. Students select a poem based on its appeal and readability. Print and bring to next class session. Pairs or small groups can share poems.

Read the poem through once and identify any words not known. Use a current classroom technique to identify word meanings and discuss with students how knowing the meaning of a word can help them in reading it out loud.

Read the poem a second time. Do you understand the poem's message? How will this affect your reading? What emotions will you use when reading the poem?

Read the poem a third time. Are there any clues (repetition, punctuation, etc.) in the text that tell you how to read the poem out loud?

Practice reading the poem a few more times.

Rehearse your poem by reading it out loud to your partner. How does the poem sound to your partner? Partner answers questions on the *Poetry Partner Reflection* Sheet.

Students perform an oral reading of their poem in small groups or in front of class.

Assessment/Evidence (*based on outcome*)
Autumn Wind poetry rewrite
Oral performance of poetry of choice
Poetry Partner Reflection
Discussion and teacher observation

Teacher Reflection/Lesson Evaluation
Not yet completed.

Next Steps

Students can create their own poetry to perform out loud.

Technology Integration

Academy of American Poets www.poets.org

Poets & Writers http://www.pw.org/

Spotlight on Voices & Visions http://www.learner.org/catalog/extras/vvspot/index.html

Wired for Books http://wiredforbooks.org/poetry/

Library of Congress Poetry http://www.loc.gov/poetry/

BBC Arts – Poetry http://www.bbc.co.uk/arts/poetry/outloud/

Purposeful/Transparent

Students come to appreciate how authors craft their writing to be read and how readers bring meaning to a text, which enables them to read with expression.

Contextual

Students are given poetry websites to investigate and listen to poets reading their own work.

Building Expertise

Each person has multiple opportunities to encounter poetry, either by tape or by reading aloud and then choose poetry that they enjoy reading and would like to perform.

Water Boatman
by Paul Fleischman

"Stroke!"	"Stroke!"
We're water boatman	
"Stroke!"	"Stroke!"
	up early, rowing
"Stroke!"	"Stroke!"
We're cockswain calling	
"Stroke!"	"Stroke!"
	and oarsmen straining
"Stroke!"	"Stroke!"
and six-man racing shell	
rolled into one.	
	We're water boatman
"Stroke!"	"Stroke!"
worn-out from rowing	
"Stroke!"	"Stroke!"
	bound for the bottom
"Stroke!"	"Stroke!"
of this deep millpond	
"Stroke!"	"Stroke!"
	where we arrive
and shout the order	
"Rest!"	"Rest!"

Poet's Cues

As a musical score gives direction to the player of an instrument, a poem's arrangement on the page gives direction to the reader of a poem. Poetry text elements (form, structure, rhyme, rhythm, repetition, onomatopoeia) reflect the writer's theme, point of view, tone and mood. Line breaks, punctuation and capitalization in poems offer cues about the way a poem should be read aloud - commas are short breaths, periods longer beats. Some poets pause lightly at line-breaks, others do not. Reading aloud is also driven by cadences in the language and oral expressions (pause, accent). When poet's *read with expression*, they use their voice to create sounds and silences that convey meaning.

Poetic form: Recognizable structures (sonnets, ballads, haiku, limericks) cue the reader as to how the poem should be read. Free verse requires the reader to use their own language instincts to find rhythm and pace.

Poetic structure: The placement of words on a page cues the reader as to how the poem should be read.

Rhyme: Lines ending in words that rhyme cue the reader to emphasize the rhyming sound to create rhythm and connection.

Rhythm: The poem's sounds (ordered and predictable, conversational) cue the reader as to how to pace the reading of the poem.

Repetition: Repetition of words or lines cues the reader that these lines are important to the meaning of the poem and should be given their own unique and predictable sound.

Onomatopoeia: Sound words cue the reader to read with animation.

Line breaks: The length of a line will affect the time and attention the line's words are given.

Punctuation: Punctuation cues the reader as to how long to pause or how to control the voice.

Language: Formal language cues the reader to use an academic or historical voice.

Dialect: A poem in dialect provides important cues to the reader for rhythm, pace and sound.

Autumn Wind
by Laura Hofsess

Sample rewrite of *Autumn Wind*

Leaves dancing to the
Whirl of wild winds
Beckoning boughs to bend.

Leaves dance to the

    Whirl . . .

       Of
       WILD WINDS

Beckoning
    boughs
        to bend.

Poetry Partner Reflection

How does the poem sound to your partner?

Partner answers these questions.

The reader understands the poem and is able to read it with emotion.

The reader is able to make the meaning of the poem clear.

The reader is fluent and expressive.

Constructive Comments

Reader   Partner   Date